

PATENT STUCCO PAINT AND PATENT STUCCO PAINT CEMENT.

ALTHOUGH we are somewhat late in the discussion which has been raised upon the merits of the above materials, and although almost every portion of the public press has had its say and spent its encomiums upon them, yet we feel that our opinion will not be the less authoritative and welcome. Several have already spoken upon the subject whose opinions, like our own, may be said to be professional, such, for instance, as the *Civil Engineer and Architects Journal*, the *Art Union*, the *Railway Magazine*, and the *Railway Times*, and without depreciating the judgment in such matters of the non-professional journals, we propose to take our stand in the rank of the others, and to speak "from the shop."

We might sum up all we have to say in a line—and in these words—"This is one of the most important inventions of its class in these days." It is a PAINT, and it is a CEMENT. As a paint it is cheap, durable, highly protective of the material it covers, pleasant in working and application (unlike gritty and harsh substances), its colour highly agreeable, and it finishes without gloss. As regards cost, it may be said to average 4d. or 5d. per yard superficial, when laid on for the first coat, and about 3d. per yard for each succeeding coat. There being no white lead in its composition, it gives out no deleterious exhalations or odour in drying—and as the oil cannot evaporate, but is held in intimate and indissoluble union with the other materials, there can be no decay, neither in the paint nor in the cement, an objection which oil mastic is well known to be open to. It requires no dryers nor turpentine. It will be seen, therefore, that for outside work, and inside alike, and we may say upon almost all substances, it can be applied.

Now as to the cement. It may strike our readers as it struck us, that this is an entire novelty—that one composition should be applicable both as a paint and a cement; and, moreover, that both should be presented to us in a fluid state; but it is not altogether a novelty, though we must borrow our parallel from a widely different source. Every plasterer will recognize in lime putty and lime wash or whitening the similitude; lime putty is the humble representative of the "patent stucco paint cement," and lime whitening that of the "patent stucco paint;" like lime putty, smooth, agreeable to work and to handle. This cement is packed up in casks and forwarded for use; it requires to be mixed up with sand, as does the former, to make a stucco, and will take a larger or a smaller proportion of sand, according to the quality thereof. Good, sharp, clean sand may be added in the proportion of three parts to one of the prepared cement; the method of applying is the same as that for any other stucco, and it will adhere with equal tenacity to glass, iron, slate, wood, old plaster, or Roman cement. Like stucco, it requires longer to dry than Roman cement, but just so much more as to constitute one of its chief advantages in giving the workman more time and command over it; but when once set, it is a complete STONE CASING, hard, impervious to wet and damp, and of a beautiful texture and colour; one coat of its own paint, so to speak, and which it will take in twenty-four hours after being laid on, is sufficient for it. Mouldings are run in it, casts and embellishments produced, in the same way as in ordinary cements; inside or outside of a building it is alike applicable, and it has stood the test of the severest trials in exposed marine situations; porous bricks, lime-stones, and ill-jointed masonry or brick-work will receive through this material that finish which the security and comfort of every house requires.

For bedding slates, tiles, and general roofing, it will be found doubly valuable, holding the materials in perfect bond, and interposing a complete water-proof casing.

For exportation or removal, and for keeping in store, it is conspicuously pre-eminent over Roman cement, inasmuch as it does not deteriorate by age.

Thus much we are enabled to say of it, and on the satisfactory ground of careful and ripe experiments. Like the old builders of London, who are cautious in risking their reputation on

untried matters, but who are now uniting in the best approval—the use of these materials—we have trod in safe footsteps. We conclude with one exhortation to the plasterers; let them consider that they are dealing with a new commodity, and learn to manage and to master it; as they had to do with Roman and other cements; it will then work them lasting credit and advantage.

The price of stuccoing in this material may

MASONRY.

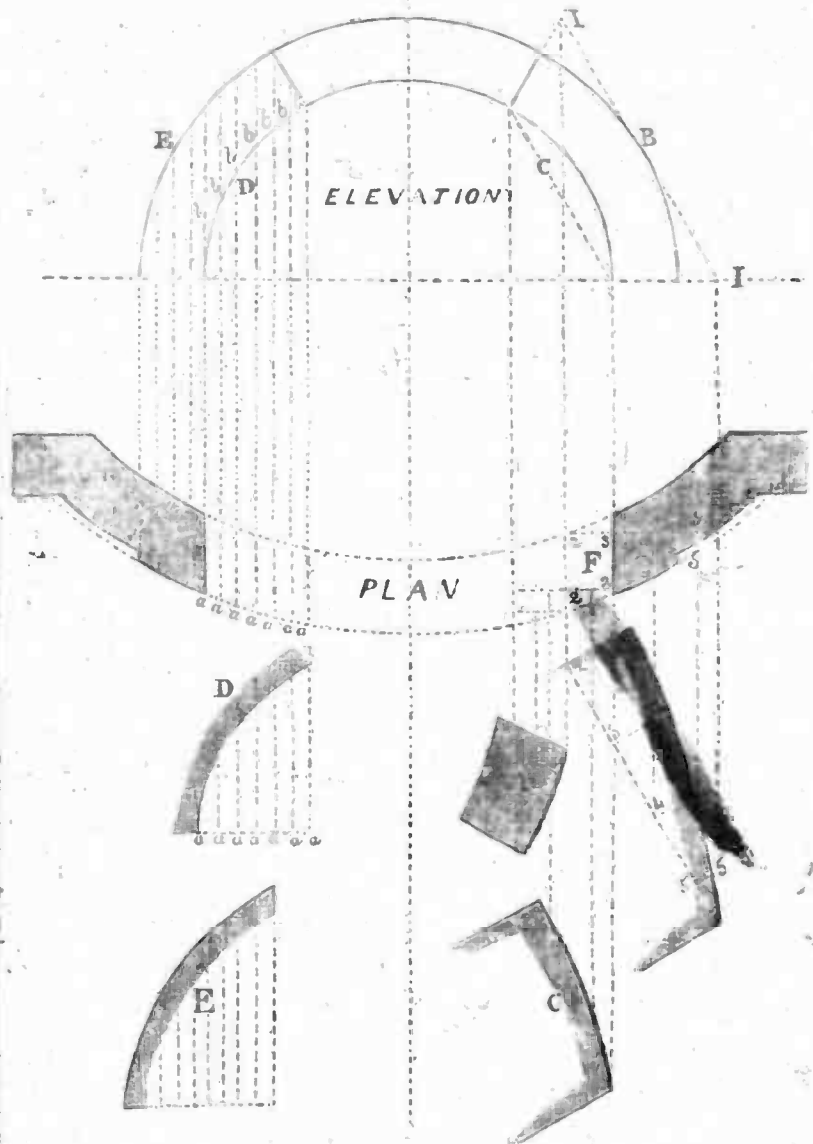
"CIRCULAR ON CIRCULAR WORK."

TO THE EDITOR.

SIR,—I send you a simple and economical method of working in stone the head of a circular-headed window in a circular wall, termed by masons "circular upon circular." As what I have sent, and what, by your leave, I intend sending, have never before been published, I trust they

will be acceptable to such of your readers who feel interested in working what is generally considered difficult part of masonry, by methods at once simple and easy of attainment.

Being one of the "unwashed," I am incompetent to give a scientific or mathematical explanation to my diagram, but trust that I have laid it down in a manner sufficiently plain to be understood by any one who may think it worthy of a little study. Leicester, July 29, 1843. W. LINDLEY.



Stone Window Head.

Circular on Circular.

- A. Mould for topbed of springer and bed of key-stone.
- B. Section of wall on line B on elevation.
- C. Section of wall on line C on elevation.
- D. Piece of sheet-lead to scribe curve of soffit of springer at D on elevation.
- E. Piece of sheet-lead to scribe curve of outer edge at E on elevation.
- The figures on B, on plan at F, and on elevation at B, correspond with each other.
- A and C are produced by ordinates, by the same method as B.
- The letters a a a a a a and b b b b b b at D, correspond with the same on plan and on elevation.
- F. is produced by the same method.

N.B. It is not necessary to confine the head to three stones; this method will work it in five or seven, or more, by bringing ordinates down from every stone for the getting of the sections or moulds.

[In this place we wish to take notice of an error in the engraving of Mr. Lindley's former communication, in Number 23. The line on the left, crossing the second archstone from the springing, is superfluous; the line up the centre should have been a dotted one. a, a, on the elevation should have been a, d; and one b on the face mould should have been a.]